

## The Norton Gallery of Art

The Norton Gallery and School of Art opened to the public in February 1941, with an original collection of 100 paintings, reflecting the vision and discerning taste of its founders, Ralph Hubbard Norton and Elizabeth Calhoun Norton. At that time it was the only museum within the state of Florida which was exclusively devoted to 19th and 20th century American and European art. Forty years later, the museum continues to maintain this original direction of emphasis, as well as to develop a significant collection of contemporary art. The museum also owns one of the most distinguished Chinese collections in a public museum within the South.

To complement its permanent collection, the Norton Gallery presents a year-round schedule of temporary exhibitions covering a wide spectrum in a variety of media. Frequent free guided tours aid the county's school children and the general museum visitor to better understand and appreciate the visual arts.

Among the other activities at the Norton Gallery of Art are a very active concert program featuring internationally recognized artists; a special series of free monthly concerts presented by the music department of a local university; visiting lecturers; a classic film series; art tours accompanied by the staff; and a comprehensive art library circulating to members.

The Norton School of Art is an integral part of the museum's operation, and has been recognized for its fine teaching program. Outstanding instructors, proficient in their respective fields, offer courses in drawing, painting, sculpture, calligraphy, composition and art history.

The Norton plays a significant role in enhancing the cultural life of Palm Beach County, one of the fastest growing areas in the United States. The Museum has become a prime tourist attraction, an important factor in a region with a high influx of out-of-state visitors. The Norton is entering a dynamic period of growth, placing an even greater emphasis on developing a broad range of programs that will be of interest and benefit to its members and the community at large.

## An Invitation to Join the Museum

The Norton Gallery of Art is a non-profit institution which depends upon memberships to support its many activities. This year, one of the most exciting years in the Norton's history, is the perfect time to become a participating and involved member. Your support ensures our continued growth and ability to provide such important exhibitions as The Armand Hammer Collection. You will find membership in the museum an enriching experience. We welcome your support.

To receive information on membership, please visit or call the museum.



**Pierre-Auguste Renoir** (French, 1841–1919)  
*Two Girls Reading*, 1890–91  
Oil on canvas, 55.9 x 47.2 cm.  
Los Angeles County Museum of Art  
Gift of Dr. and Mrs. Armand Hammer

Like his fellow Impressionists, Renoir was interested in capturing an immediate visual impression by painting directly from nature and recording the natural qualities of color and light. The Impressionists realized that the color of an object was relative to its proximity to other colors and to the light in which it was seen. Using short, quick brushstrokes they were able to capture the vibrating quality of light, and by painting out-of-doors they created more informal, natural compositions.

*Two Girls Reading* illustrates these Impressionist qualities as well as Renoir's particular interest in the human—especially the female—figure. In this painting he has captured his sitters (Paule Gobillard and her cousin Julie Manet, daughter of the Impressionist painter Berthe Morisot and Eugène Manet, brother of Edouard) absorbed in their reading. The warm colors and the circular composition unify the work, creating a tender, gentle atmosphere. The sketchy brushstrokes and dominant reds are characteristic of the artist's later works, executed despite his painful arthritis.



**Albrecht Dürer** (German, 1471–1528)  
*Tuft of Cowslips*, 1526  
Gouache on vellum, 19.2 x 16.8 cm.

Albrecht Dürer was the first artist of the Northern Renaissance to travel to Italy specifically to study Italian artistic theory and to bring the "modern" style to Northern Europe. Despite his Italian training, Dürer's Northern sensibilities are apparent in this detailed depiction of wild flowers. The artist does not show a perfect, idealized plant, but rather, by direct observation, he records the plant form and the surrounding soil as well as incidental weeds and grasses that have sprouted among the leaves.

Although an accomplished painter, Dürer's graphic work was particularly outstanding, and it was in this area that his precise naturalism was best accommodated. The authenticity of *Tuft of Cowslips*, signed at a later date, has been disputed but the style compares so favorably with the artist's famed *Large Piece of Turf* that most scholars are now convinced of its authorship.



**Jean Antoine Watteau** (French, 1684–1721)  
*Couple Seated on a Bank* (right)  
Red, black, and white chalk, 24.1 x 24.9 cm.

The gay artificiality of the Rococo was a direct reaction to the pompous, arrogant style of the court of Louis XIV. Watteau's work typifies the 18th-century style with its elegantly posed figures, subtle, shimmering colors derived from Rubens, and Romantic themes of wistful love and melancholy.

Drawing often creates a sense of immediacy not found in a finished painting. Here the sketchy treatment of the figures (the male figure is actually incomplete) and the lack of a background setting convey a fresh, natural feeling. Rarely using studio models, Watteau spontaneously drew figures in his sketchbooks and then later selected appropriate drawings to use in his paintings.



**Edgar Degas** (French, 1834–1917)  
*Laundress Carrying Linen*, c. 1888–92 (right)  
Pastel, 61 x 92.7 cm.

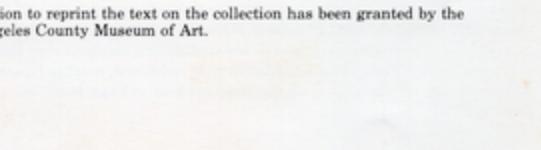
As an Impressionist, Degas was interested in color and light, but he was even more interested in capturing an immediate visual impression. He recorded everyday activities in a very direct manner by using unusual viewpoints and figures in arrested motion. Influenced by Japanese printmakers whose work was introduced to Europe in the 19th century, Degas experimented with pictorial compositions using viewpoints high above and well below the traditional horizon line. These angles of vision gave a fresh, unposed quality quite different from the formality of Neoclassicism and Romanticism and even from the way his fellow Impressionists used space. Similarly, Degas' intense study of arrested movement, as exemplified in this drawing, created a sense of spontaneity, suggesting the effect of a snapshot as he attempted to capture a single instant in time.



**Amedeo Modigliani** (Italian, 1884–1920)  
*Woman of the People*, 1918 (cover)  
Oil on canvas, 99.7 x 65.1 cm.  
Los Angeles County Museum of Art  
Gift of Dr. and Mrs. Armand Hammer

Although Modigliani's mature portrait style is so distinctive that it is immediately recognizable, he never completely yielded to its idiosyncrasies, always respecting the distinctive character of his sitter. In this portrait of Germaine Lable, daughter of the landlord of a friend, we see the elongated face, drooping shoulders, small mouth, and extended nose so typical of the artist's style. The enlarged hands and the stiff posture convey the strength of this peasant woman.

Modigliani embodied the Romantic notion of the struggling bohemian artist. He was dramatically handsome, stricken with tuberculosis, and lived in poverty; yet he produced an impressive body of work during his short lifetime, which ended in suicide in 1920. He acknowledged many artistic influences, including African sculpture, Byzantine painting, and the work of Cézanne. He created, however, not a patchwork of styles but his own unique form of visual expression.



Permission to reprint the text on the collection has been granted by the Los Angeles County Museum of Art.



Pamphlet scanned by Valerie V. Watson on July 7, 2020 just as the Covid-19 Global Pandemic is blossoming for a second round. We've been sheltering in-house since middle of March this year. There are no signs of the virus infection rate slowing down. In the USA hospitals are reaching capacity. Everyone is anxious and stressed as they try to lead some semblance of a normal life that is so long gone. It's a Different World. I used an Epson V39 flat-bed color scanner at 300 dpi and an Acer Aspire 5 laptop. Images were cropped and assembled using FastStone Image Viewer running on Microsoft Windows 10.

## The Armand Hammer Collection

### Five Centuries of Masterpieces

As a collector, Dr. Armand Hammer is particularly sensitive to the achievements of the masters of Western art from the 16th to the 20th century. In this exhibition, Dr. Hammer shares with us over one hundred of his paintings and drawings by outstanding artists in the history of world art. Included are works by two giants of the Italian Renaissance, Michelangelo and Raphael; by Rembrandt, the supreme genius of Northern Baroque Art; and by Rembrandt's contemporary, the incomparable Flemish master Peter Paul Rubens. As one looks through the galleries, it becomes evident that Dr. Hammer has a particular affinity for French painters of the 18th and 19th centuries. Fragonard, Boucher and Watteau amply represent the Rococo style of the 18th century. Géricault, Corot, Monet, Degas, van Gogh, Cézanne, Renoir and Gauguin, among others, provide us with a superb survey of the Romantic, Impressionist and Post-Impressionist movements in 19th century France. We are also privileged to glimpse some brilliant moments in American art of the same period in compelling works by Stuart, Eakins, Harnett, Cassatt and Sargent.

The 20th century is represented by artists involved in the formative period of contemporary art, particularly in France. Artists such as Vuillard, Bonnard, Rouault, Derain and Picasso stand out as the influential masters in Paris, while Prendergast and Wyeth exemplify two tendencies of modern art in the United States.

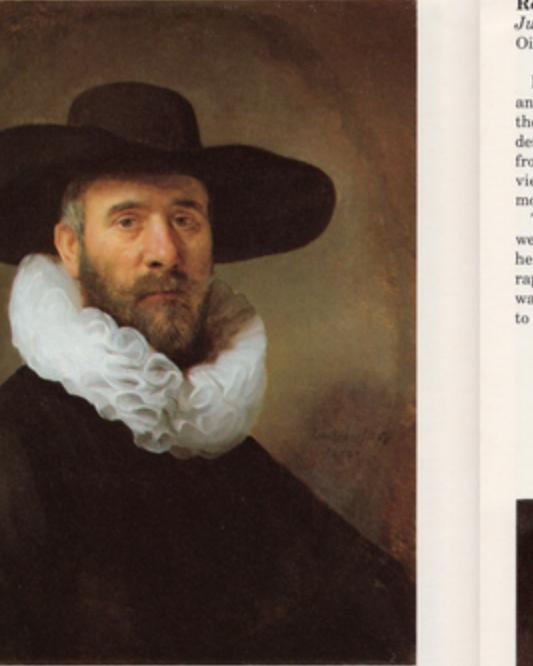
A unique feature of Dr. Hammer's collection is the Breton sketchbook by Paul Gauguin. A few of the 286 sketches in this fascinating document are seen in this exhibition.

Dr. Armand Hammer, the noted collector, philanthropist and businessman, was originally a medical doctor who turned his active mind and financial acumen to a number of successful enterprises. Best known as chairman of the board and chief executive officer of the Occidental Petroleum Corporation and as chairman of the board of the New York art gallery M. Knoedler & Co., Inc., Dr. Hammer has been prominent in international exhibition exchanges with the Soviet Union and, more recently with Mexico. He is a trustee of the Los Angeles County Museum of Art and the Corcoran Gallery of Art in Washington, D.C.



**Peter Paul Rubens** (Flemish, 1577-1640)  
*The Israelites Gathering Manna in the Desert*, 1625-28  
Oil on panel, 64.8 x 52.7 cm.  
Los Angeles County Museum of Art  
Frances and Armand Hammer Purchase Fund, 1969

During his lifetime Peter Paul Rubens was sought after not only as a painter, but also as a diplomatic emissary to the royal families of Europe. He was court painter to the dukes of Mantua and the Spanish governors of Flanders, art advisor to the king of Spain and painter to Charles I of England. *The Israelites Gathering Manna in the Desert* is an oil sketch used to make a cartoon for one of the tapestries in a series commissioned by Archduchess Isabella Clara Eugenia, ruler of the Spanish Netherlands. The tapestry, created for a convent in Spain, was intended to glorify the Eucharist. After the Israelites escaped from Egypt, they wandered through the wilderness lost and without food. A rain of manna from the Lord nurtured them for forty years until they arrived in Canaan. This sketch is typical of Rubens' mature work in which a subtler, more coloristic manner replaces his earlier style of dramatic contrasts of light and dark. Here the twisting motion of the heavy, muscular figures is echoed in the undulating columns that frame the composition. While Moses, draped in rich, red fabric, reaches heavenward, the other figures scoop up the precious food in bags, baskets, and even in their clothing.



**Rembrandt van Rijn** (Dutch, 1606-1669)  
*Portrait of a Man of the Raman Family*, 1634  
Oil on panel, 68.8 x 53.2 cm.  
Los Angeles County Museum of Art  
Frances and Armand Hammer Purchase Fund, 1969

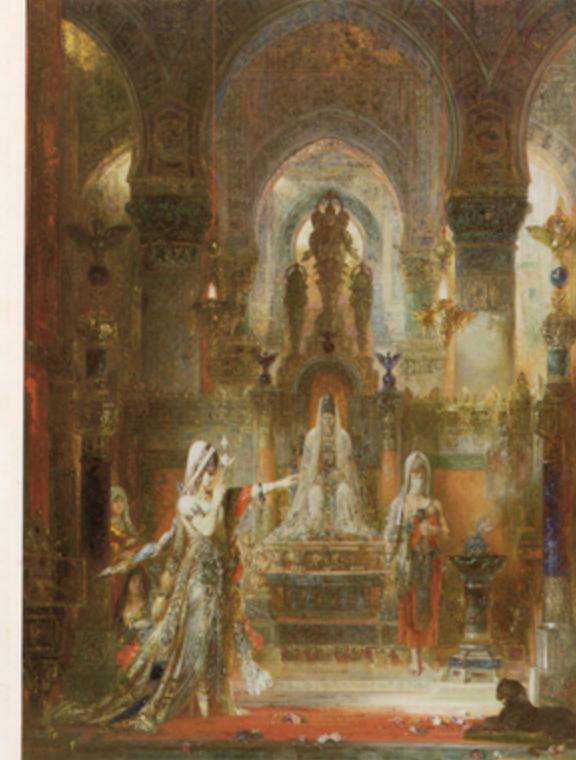
The popularity of Rembrandt's portraiture has persisted from the 17th century to the present day. In his portraits, lights and darks are softly blended to achieve a credible representation of three-dimensional form on a flat surface and to reflect the subtle nuances of the subject's emotion and character; accurate likeness is combined with psychological penetration.

This portrait, so titled because it belonged to the Raman family of Amsterdam until the early 20th century was originally an oval shape that was later enlarged to a rectangle. Since that time it has been returned to its original shape. It is thought to be a companion to the artist's *Portrait of a Lady in a Broad Ruff* of 1636 now in England.

**Rembrandt van Rijn**  
*Juno*, c. 1662-65  
Oil on canvas, 127 x 122.87 cm.

Rembrandt's *Juno* is one of the finest works in the Hammer collection and is an outstanding example of the artist's mature style. The figure of the goddess, draped in rich, heavy fabrics and bedecked with jewels, is defined by color and light rather than by line and seems to emerge from the golden brown shadows. But the opulent trappings fade as the viewer's eye is drawn from the huge brooch to the dainty necklace to the mournful eyes which betray her emotions.

There is evidence that the work was painted for Harmen Becker, a wealthy merchant of Amsterdam who received it as payment on a loan he made to the impoverished Rembrandt. Twentieth-century x-radiography indicates a major modification in that the right hand, which was originally placed almost symmetrically to the left, was later raised to its present position and the scepter was added.



**Gustave Moreau** (French, 1826-1898)  
*Salome*, 1876  
Oil on canvas, 143.8 x 104.2 cm.

Moreau's *Salome* is a masterpiece of Symbolist art. The Symbolists contended that art had a larger purpose than mere description of the physical world. Symbolist subject matter was often derived from biblical or mythological sources, and Moreau placed his subjects in fantastic, often eerie settings to remove the action from the natural world.

Sexual temptation was popular, moralizing theme during the 19th century, and Moreau chose the well-known tale of Salome to symbolize the sins of the flesh.

King Herod had married his deceased brother's wife against the warnings of John the Baptist. Herod's new queen, Herodias, demanded the disciple's death but the King, fearful of killing a holy man, imprisoned him instead. During a great feast, Salome, now Herod's stepdaughter, so pleased the king with her dancing that he granted her any wish. The princess demanded the head of John the Baptist, which she in turn presented to her mother. Here Moreau presents Salome in a mysterious Oriental setting as a seductive enchantress luring Herod toward his fate.



**John Singer Sargent** (American, 1856-1925)  
*Portrait of Mrs. Edward L. Davis and Her Son, Livingston Davis*, 1890  
Oil on canvas, 218.4 x 121.9 cm.  
Los Angeles County Museum of Art  
Frances and Armand Hammer Purchase Fund, 1969

Born of American parents and raised in Europe, Sargent was fluent in English, French, and Italian. He began drawing at an early age, and his parents finally conceded to his commitment to an artistic career, although they insisted that he be trained as a portraitist, hoping to insure his financial security. Indeed, their intentions were satisfied, as Sargent became one of the most successful portrait painters of the 19th and early 20th centuries.

This double portrait of Mrs. Edward Davis and her son was evidently painted in the coach house of their Worcester, Massachusetts home. The traditional stiff formality of the full-length portrait has yielded to a more relaxed, natural tone as mother and son stand with their arms around each other. The broad, loose brushwork adds to the warm, informal atmosphere of the work and reveals the artist's knowledge of Dutch and Spanish Baroque masters such as Velázquez, as well as the Romantic Goya and his Impressionist contemporaries.